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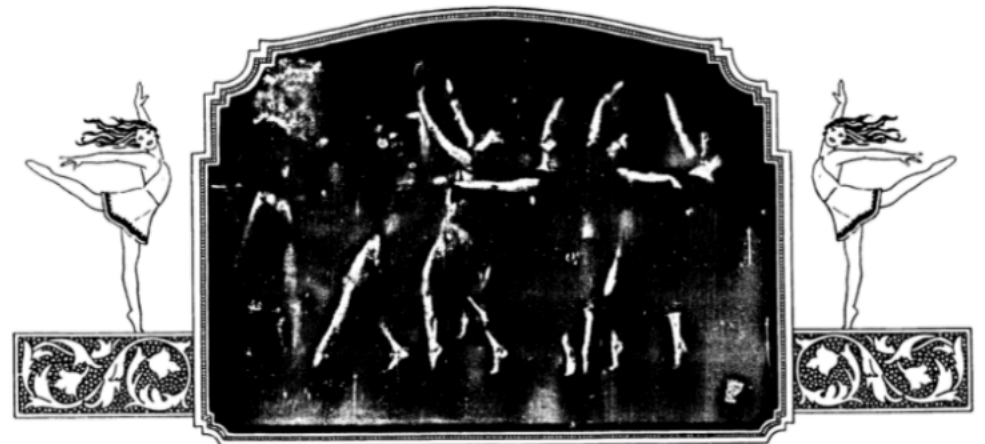


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"Bachante", posed by Mary Ann Wells Dancers, Seattle

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## All Homage to Our "Land Of The Free"

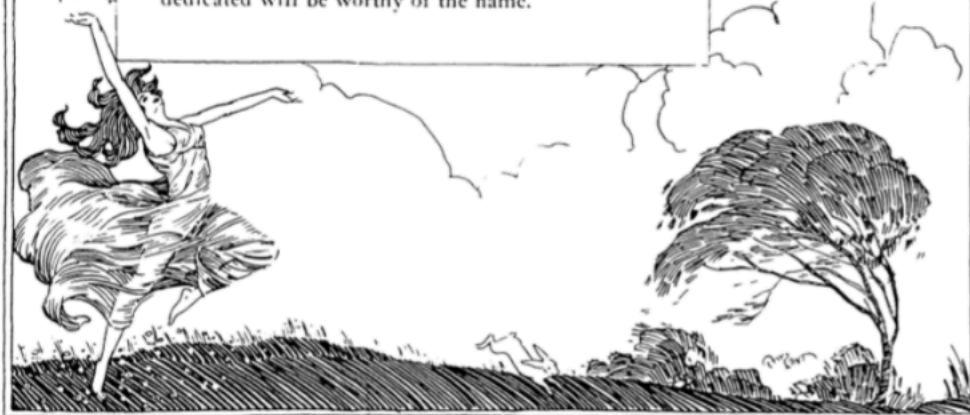
**T**HIS month we honor the birthday of our nation . . . the Anniversary of that Independence so hard won . . . and so fairly . . . which gives to each of us the cherished birth-right of **FREE-DOM!** *Freedom*, the inspiration which fires each true American, is the life-spark of the dance. . . .

—It is Freedom of Expression, given to the soul's impulses, which creates that infinite grace of the dancer. . . .

—It is Freedom of Movement, accorded the body, which attains the fugitive charm of rhythmic motion. . . .

—It is Freedom of Spirit . . . and Thought . . . and Heart . . . which is America,—and by the same token is the Fluency of The Dance!

So long as we remain American in spirit . . . the nobility and beauty of the dance will endure, and the American Dancer, to whom these pages are dedicated will be worthy of the name.



## THE INFLUENCE of the DANCE on FASHION

by Ruth Eleanor Howard



Few there are, save Terpsichore, who can lay claim to any special influence with the Great Wardrobe Mistress in whose wake all women are forced to follow.

Somewhat of a despot herself, and, in her social moods, equally as fickle, the Goddess of the Dance has caused her of the great scissors and the extravagant outlook to "about face" more than once when her dictates as to women's fashions did not conform with the prevailing mode in the dance. Then, too, Dame Fashion has been glad, in a diplomatic way, on more than a single occasion to share honors with her rhythmic sister and allow some choice new fabric or particularly appealing creation to become a namesake of the season's popular step.

"Good advertising," some might say, and it may be that Fashion had some such view in mind, for certainly the vogue for naming everything from gasoline to streets and boats after a newly acclaimed hero, cannot be said to be of recent origin, nor peculiar to any certain country or age. In this one thing we need not be disappointed to find Dame Fashion proving herself essentially feminine even as Terpsichore has, on occasions not so remote when the name of a city or an actress would spell popularity to a new creation.

Thus it was long years ago when the Polka was a smart new dance and the debutantes of the day judged a dashing young swain by whether or not he could do a graceful Polka. Since that was the standard, at the moment, of all social accomplishments, none can gainsay Fashion, whose nose must have been a little disjointed, the right to "come in on the tide" with a material much spotted and bespeckled, which she promptly called the "Polka Dot!" And even today, on the rise and ebb of a fashion-tide we'll find a Polka Dot or two bidding for popularity.

Even earlier than that, however, when

Fashion's position as a dictator was scarcely more than a generation or two established, she recognized the need of cultivating Terpsichore's followers and adding them to her own ever-increasing entourage. The custom of wearing clothes as more than a covering for necessary warmth, and later, as a truce with Modesty, was so comparatively new that Dame Fashion was constantly having to sharpen Milady's interest in her apparel.

What better course to take than by conspiring with Terpsichore to increase interest in huge balls and thus create a 'market' for Fashion's incomparable ideas? For a great while this sufficed for women were so busily engaged in outdoing one another's costume on the frequent state occasions that there was little danger of the great throne erected for Dame Fashion being neglected. It was during this period that she conceived the forerunner of our present day vanity case, however—or, rather, being a wily woman and too shrewd to be found presenting a new fad so early in her reign without first creating a need for it, she brought this very necessary evening accessory into being by abolishing its predecessor, the pocket, from all ball gowns! For a while Milady was in a frenzy to know what to do with her dainty handkerchief, her watch, and, most important of all, her "mad money" (for to walk home was then impractical). Tucking them in the bosom of her dress became the only solution, but even this proved unsatisfactory be-

cause the accessories for making up were becoming more numerous and their bulk necessitated a specially devised means of carrying. Hence Fashion found her opportunity to introduce a dainty bag which has evolved into the fascinating little rhinestone packet which one sees on the arm of a well dressed girl in the best night clubs today.

Methinks the wrist watch must have had its first inspiration in these worrisome days of wondering what to do with one's things. At any rate, although it made its definite appearance so many centuries later, its popularity must be said to have been increased by Terpsichore, particularly in the case of the tiny bejewelled time pieces that sparkle and reflect a myriad lights in the fast moving turns and dips of the present-day dances.

The abolition of crinoline in the eighteenth century has often been accredited to the Empress Eugenie, but I personally believe that she merely was the instrument through which Terpsichore exerted her influence and that had she not received satisfaction in that quarter she would have gone direct to Dame Fashion with her complaint. Certainly the crinoline which made skirts stand out stiffly at a distance of several feet and caused couturiers to use in many instances more than a hundred yards of material to encircle and drape a frock, was working a distinct hardship on social dancing. Being a reasonable woman, and desiring her guests to enjoy the dancing to the utmost, the beautiful Eugenie in issuing invitation for a great court ball at Campiegne, decreed that no crinoline might be worn and that skirts should be short enough to allow a peek at the toe of one's slipper when dancing!

Consternation, of course, reigned in the hearts of the noble ladies who dared not defy their Empress nor did they care to cast discretion so wholly to the four winds and appear sans crinoline and

(Continued on Page 22)





## Memoirs of Cecchetti

By GEORGE SARI

THAT dancing, when it is an in-born art, knows no age, is the assumption one must accept in looking back over the life of Enrico Cecchetti, who, at the age of ten was dancing a part at the Victor Emanuel Theatre, Turin and teaching those less agile at rehearsals, and who, sixty-two years later, was seen dancing his old part of the Wicked Fairy in Diaghileff's Ballet, "The Sleeping Princess", at the Alhambra Theatre, London.

It was seventy-seven years ago this month, June 21, 1850, to be explicit, that the great Ballet Master was born, and his advent, occurring as it did when his father was Ballet Master and his mother Prima Ballerina at the Tordinona Theatre in Rome, might be said to have foretold his brilliant career.

Almost forgotten are the three great dancers who were the idols of that age, Marie Taglioni, Fanny Elsler, and Carlotta Grisi, although the genius of the boy, Cecchetti, lives on.

Trained in the traditions of La Scala which was renowned then and is now even more so since Cecchetti is Professor there; he danced in the sixties, seventies and nineties, and today he is to be seen rushing daily from his small living quarters in Milan to La Scala Theatre to conduct the Ballet School. His beautiful Villa recently built in Turin is forsaken that he might give pleasure to the dance lovers who frequent La Scala and perpetuate the art of the one and only Cecchetti!

Enrico Cecchetti's career during the last sixty years has been a most colorful one. At the age of ten we find him dancing in the four ballets which his father produced each year at Turin and carving his niche as a teacher by aiding in the instruction of others at rehearsals. It was at this time when historic subjects were in vogue that the elder Cecchetti wrote and produced Christopher Columbus.

Cecchetti nurtured great ambitions to become a soldier, but dancing was inbred and as its call became more insistent he departed, at the age of thirteen for dancing school in Florence. For the next three years he took an active part in school activities, appearing each semester in the school recitals, and at the age of sixteen returned home to dance with his



MAESTRO ENRICO CECCHETTI OF LA SCALA MILAN, THE GREATEST LIVING BALLET MASTER IN HIS FAVORITE ROLE, "PANTALOON," IN CARNIVAL

sister Pia in their father's ballet where they were featured as Prima and Primo Ballerino. Thus began the great dancing career of *Master Cecchetti*, as this title, even at so early a date, began to be applied by his fellow workers and students. Three years later he made his debut at La Scala. This success was followed with a tour of several years in Sweden, Norway, Holland, Germany, Austria and finally, in the summer of 1874, in Petrograd.

With the reputation he had well established, his debut in Petrograd caused great excitement and had its significance in the history of Russian Ballet. It is interesting to consider that at this time Tschaikevsky was writing musical criticisms for the "Russky Veidomost" and a mere inspector of naval bands later became no less a personage than Rimsky Korsakov.

During these first few years a new

ballerina was gaining fame in Italy, Guiseppina de Maria who was destined to cross the path of the great master and in Berlin, on December 2, 1878, she became Madame Cecchetti.

In 1885, in London, Madame and Master Cecchetti made a joint appearance in the ballet "Excelsior", one of the sensations of the European continent. Its author, Luigi Manzotti, a boyhood friend of Cecchetti had become the most famous choreographer of his time and returned, after his successful presentation of "Excelsior" to La Scala where he featured the Cecchettis in many of his ballets.

In the summer of 1887, Enrico Cecchetti himself turned producer and with his brother, took a ballet to Petrograd. Madame Cecchetti was the leading Mime artist and Madame Lumido and Cecchetti danced as the stars. All of the lovers of ballet in Petrograd, among them Marius Petipa, the director of the Imperial Theatre Marynsky turned out to see the return of Cecchetti.

At the end of this successful season, busts of Cecchetti and Lumido were made by Praga, the sculptor, and placed on either side of the stage at the farewell performance.

At this time Cecchetti accepted a contract to stay as the star of the Imperial Theatre and to teach at the Imperial Ballet School and so during the next several years he supplied the Marynski Theatre with dancers and gave to the world such geniuses as Pavlova, Karsavina, Nijinski and many, many more who accredit him with their success.

Marius Petipa, the "Maitre de Ballet" at the Marynski Theatre at the time of Cecchetti's debut, was an artist of many years standing and had achieved considerable importance, but Cecchetti and his wife remained supreme in the old Italian tradition of Mime. All this was a little disturbing for Petipa who was then well past sixty although Cecchetti was in his prime at 37. Nothing daunted, however, Cecchetti continued his rapid ascent and was made, one year later, second Maitre de Ballet.

After his rise to this position, Cecchetti's first ballet was one replete with tradition for "Katarina, La Fille de Bandit", was written by Perrot, the husband

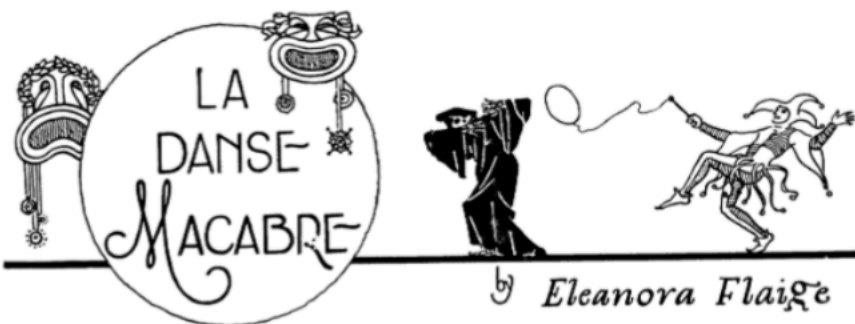
(Continued on Page 32)



Joyce Lando

Pantages Headliner

PHOTO BY DAVIES, PORTLAND



LA  
DANSE  
MACABRE

by Eleanora Flaige

In the first chapter of "La Danse Macabre," a translation by Eleanora Flaige from the early French, this gifted author told in interesting detail of the varied suppositions regarding the ancient institution's origin, and of the weird and often gruesome pageants which were funeral celebrations of the olden times. In this month's chapter, Miss Flaige concludes her interesting history with fascinating recital of early customs.

A famous poem which had some relations to the Danse Macabre was the Danse aux Aveugles (Dance of the Blind). It was composed in the 15th century by Pierre Michault, whose nom de plume was Taillevent; he was a contemporary of the poet Regnier and secretary to Charles-le-Teneux. This poem, partly in verse and partly in prose, was in the form of a dialogue between Understanding (personified) and the Author. The dialogue passes in a dream.

The Author is led by Understanding into a spacious place divided into three parks; in the first he sees an elevated and highly ornamented throne on which is seated a young prince, unclothed, and holding an arrow in his hand. The Author asks Understanding who this prince is, why he is blindfolded and what he is holding. Understanding answers his questions and tells him to heed the teachings of the young prince named Cupido or l'Amour, who is accompanied by Venus, his mother, and by Foolish Desire and Idleness. Cupido enters into the details of his conquests from which one draws the inference that there is no age nor condition but what is more or less under his dominion. Understanding then leads the Author into the second park, where another blind guide causes as great a multitude to dance as that which paid homage to Cupido; this second guide is called Fortune, and he likewise flaunts his victories over mankind.



ELEANORA FLAIGE, PREMIERE DANSEUSE,  
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The Author is now led into the third park, presided over by Death, and who, like the two former, exerts his power, so great that none can withstand it.

The poet is deeply touched by these scenes, and is saddened by the tragic fate of man, which subjects him to the mercy of blind guides, in whose hands he is merely a puppet, and to the tyranny of Death, whom he cannot escape. He asks Understanding if there is no way to evade their power. Understanding teaches him that one may flee from Love by flight or retreat and a life seriously occupied, and that the power of Fortune may be defied by simple desires and contempt of riches, but that the Third Guide may not be evaded; that Death is a call pronounced against all men.

Of a most satirical nature were some of the "macabre" customs and performances of the earlier ages. The horrible farces designated under the name of "diableries" were often played; in these, four frightful demons usually appeared, which gave rise to the French proverb, "Faire le diable à quatre." In ancient times, even in private families, the interpreters of these interludes were admitted; they were played by jugglers who replaced the Thymelici or Temelini, who, as late as the 8th century, hired themselves out to exercise their disgraceful calling at feasts and weddings.

In the course of the 9th century, on the anniversary of the death of a person, followers of the deceased drank, as in pagan antiquity, to his spirit and became intoxicated in honor of the saints. This orgy was usually brought to a close by the introduction of dancers appearing as devils with the aid of hideous masks. These performances were sometimes relieved by comic interludes in which the Fool or Jester enlivened the spectators by tricks suitable to his trade. This quaint character, who is pictured in several old publications of the Danse de la Mort, is shown sustaining a rough combat with Death, and beating him with a bladder filled with pebbles, an instrument still in use among clowns.

The Jester of Death was not unknown to Shakespeare, who mentioned him in several of his works, notably in Pericles, Act III, scene II, and Measure for Measure, Act III, scene I.

As for the origin of the word Macabre, it has been greatly disputed by contemporary authors; some claim that it was the name of a provincial troubadour or poet named Macabres, Marcabrus or Macabrun, while others believe it to have been named after St. Macarius, to whom it was dedicated. Still another author says it is of Greek origin, while a rival claims it to have come from the Latin words "macarius" or "machrae," and a certain Englishman declares it was

(Continued on Page 31)



"THE AUTHOR IS LED BY UNDERSTANDING . . . TO . . . THE YOUNG PRINCE NAMED CUPIDO OR L'AMOUR, WHO IS ACCOMPANIED BY VENUS, HIS MOTHER, AND BY FOOLISH DESIRE AND IDLENESS."

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By MARIE L. MOORE

**F**OOTWEAR, with its many kinds, types, materials, purposes and usages is an exceedingly interesting subject. Naturally, the great variety of types, kinds and materials bears directly upon the particular purpose or usage of each individual shoe, thus we have three main divisions of the footwear, namely: street, stage, and ballroom.

Streetwear has little place in this article but both ballroom and stage wear are of particular interest to all dancers because more than her face, a dancer's feet are her fortune. Especially is this so of the professional dancer. Just as woman takes great care of her face, so must the dancer care for her feet because their condition means everything to her. While this is not entirely true with the ballroom dancer, much of the pleasure derived from dancing depends upon the slipper one wears. Since dancing in the ballroom is solely for pleasure, the footwear plays an important part upon the success or failure of the dance. Many a person does not derive the greatest pleasure obtainable because her one consideration is the chicness of the slipper. She overlooks the pinch of the toe for the novelty of the trimming, the binding of the arch for some clever buckle, or the cramping of the toes for the petite appearance of the foot, yet is this chicness worth the pleasure of an evening, the loss of some anticipated moment all for the appearance of the slipper?

Too often correct footwear means the smartness of the shoe, the latest style in vogue or the shoe acceptable to the occasion according to etiquette or the dictation of the elite to the exclusion of everything else, even construction. Yet this is not necessary for with careful selection at any house of good repute both correctness of appearance and correctness of construction are procurable.

Of course, there are many opinions upon the correctness of footwear, street, ballroom, or stage but there is one point that all authorities stress and that is, never purchase a shoe unless it is absolutely comfortable, nor purchase a shoe with the thought that when it conforms to the foot the fit will then be entirely satisfactory, for by that time, the shoe

**CHARLESTON**  
*Wear a smile upon yo' face.  
 Shake yo' "dogs" around de place.  
 One step fo'ward, one behind:  
 Take de worry off yo' mind.  
 Twist an' turn an' kick an' slide:  
 Cross yo' feet, den spread dem wide.  
 "Cake-walk," "Shuffle," "Nigger-run":  
 Tell de world, "ain't we got fun":  
 All de folks am runnin' wile—  
 Ev'ry gal an' gent an' chile,  
 "Ball-de-Jack" an' do de  
 "Strut"—  
**CHARLESTON! T'ain't nothin'**  
*but!*  
 —William Alden Jackson.*

will be ready to be discarded. And again, during this period of conformation, the foot is being subjected to torture which will undoubtedly give rise to severe foot ailments.

Many have discussed the ballroom slipper but there is little difference of opinion about its construction other than in the height of the heel. Upon this subject much has been said.

Miss Peggy Gene, dancing teacher, and Dr. J. S. Hampshire, foot specialist, both of Los Angeles, believe in the moderate heel. Miss Gene says, "The Spanish heel is the proper height for dancing. The high French heel is injurious to the health of all—the mother quite as much as the dancer." Dr. Hampshire upholds Miss Gene with this statement, "The heel should be as near the Baby French style as possible."

Whereas, on the other hand, according to Mr. Troxel, shoe man of Los Angeles, the best heel for the ballroom slipper is a very high heel."

In some ways, Miss May Garcia, dancer and teacher in San Francisco,

agrees with both sides of the question for she writes, "Trying to fit a low heel shoe (which many teachers advocate for all ballet dancers) on a foot that requires a high heel seems very ridiculous to me and the same is true vice-versa. Therefore, I always insist that the individual foot be fitted." Miss Garcia, herself wears quite a high heel for ballroom and street wear and gives as her reason the fact, that a ballet dancer who does her battements often and regularly, develops a high arch.

Each authority has certain points which he considers very vital, while others quite often pass over them lightly. Yet every point has a sufficient value to warrant a careful consideration of each one. They are therefore given herewith.

Dr. Hampshire stresses, "Make sure there are no wrinkles in either insole or lining. Also see that the inside line is as straight as can be to avoid danger of producing an enlarged joint or bunion. All types of dancing shoes should be fitted very snug at the heel and should be made with a long inside counter to prevent rotation of the arch."

Mr. Troxel goes on to say, "there can be no set rule in the fitting of footwear. Shoes should be fitted according to the shape of the foot as some feet require short rounded vamps, others long and slender vamps. The material best suited to the foot is a pliable leather such as kid and suede, although many other materials are more popular with the customer. A strapped slipper is preferable to the strip slipper as the strap holds the foot back in its place and does not allow it to slide forward and cramp the toes."

Here are the opinions on a ballroom slipper, the pros and cons as given by a doctor, a shoeman, two teachers and dancers. Therefore, we are now ready to take into consideration the kind of footwear for the professional or stage dancer, hoping to present the facts so that one may choose for himself the kind of shoe that he believes will protect his foot from strain and help him improve his dancing.

Just as there are many kinds of dances so are there as many types of shoes, each  
 (Continued on Page 14)



**E**ACH June-time in the midst of a great harvest of wonderful roses, Portland celebrates her annual Rose Festival. Two years ago, during this festival, Rosaria, a pageant of great color and beauty was introduced and its allegorical theme, in which the influence of the rose upon civilization was depicted, was received with such enthusiasm that it was decided to present it again when the new Civic Stadium should be completed.

The impressive hugeness of the stadium, however, made it necessary to elaborate on the original presentation, and so Miss Doris Smith, the author and dramatic director, set about preparing Rosaria for its greater success. Miss Smith, who is a graduate of the Columbia College of Expression in Chicago and a post graduate of the American Academy of Dramatic Art in New York, directed the recent transportation pageant, "Klatawa" at Eugene, Oregon, and has been the head of pageantry and dramatic art in the state normal schools of California, Washington and Nebraska. Her clever elaboration of the Rosaria theme was a triumph, indeed, for although the spectacle was enlarged

many times, it suffered not the slightest sacrifice of charm or beauty.

On June 13th of this year Rosaria was ready again to make its gala bow to the city of Portland—and such a presentation! Never was there a pageant of

presentation of Rosaria, better than three thousand of the Northwest's most talented men and women gave their time for continuous rehearsals that the final production of the pageant might achieve the acme of smoothness and beauty. The



SCENE DURING THE ATLANTIC WAVE BALLET OF THE PAGEANT "ROSARIA" PORTLAND ROSE FESTIVAL WEEK

greater loveliness! The mammoth cast of singers, actors and dancers not only served to thrill and entertain thousands of visitors from all over the Pacific Northwest, but presented a striking example of city-wide harmony and cooperation.

For more than four months before the

result was a harmony which is nothing less than phenomenal when one considers that a mammoth cast, including one thousand trained voices, eight hundred dancing girls and many principals and solo dancers who appeared again and again during the seven episodes of the great pageant, were assembled.

The moulding of three thousand untrained individuals, whose chief work had previously been in homes and offices, into finished dancers and actors worthy of appearance in so marvelous a production, was in itself a feat that demands special commendation.

To Portland's dancing teachers, of course, must go much of the credit for this last-mentioned accomplishment, for their tireless efforts in training the dancers assigned to them for such numbers as the Western Forest scene, Atlantic Waves Ballet, Persian Ballet and the great International Ballet, contributed largely to the success of Rosaria. There was an average of 225 girls in each ballet, some of them appearing in all four numbers.

Handling of the dance numbers was assigned this year to Edna Alger, Gladys Bozlee and Alta Eastham Travis. Each  
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DANCERS IN THE ATLANTIC WAVE BALLET PLUNGE THROUGH THE STEAM CURTAIN TO GIVE THE CROWDS A THRILL

# An Interview with Julietta Mendez

By RUTH ELEANOR HOWARD

THE Imperial Russian Ballet is a name that conjures visions of gay Petrograd—of lovely ballerinas and such graceful dancers as Mordkin, Volinine and Novikoff, but beyond that, few of us know much about the part it played in Russian cultural life or the havoc that the World's War wreaked upon the ballet.

Julietta Mendez, for many years prima ballerina with this great organization, is one of the many artists who has come to America and the Pacific Coast unheralded and unsung, to do her part in putting the dances, in America, to the fore. And from her, who was in turn the partner of the celebrated Mikail Mordkin, Alexander Volinine and Laurent Novikoff, and who danced so many times for the ill-fated Czar, Nicholas, of Russia, I unravelled a most interesting tale of how closely the court and ballet were allied. Word pictures, weird and fanciful, have been painted about this mysterious ruler, but never before, in America, has his passionate devotion to the dance been disclosed.

Madame Mendez, who talks a while in her delightful English, so newly learned, and then according to her varying degrees of enthusiasm lapses into Russian, German, French or Spanish, from which an interpreter must extricate her listener, is wont to tell of the days when the Imperial Russian Ballet was a definite part of Russia's cultural center, and its members were well known in all artistic circles throughout the world—the days when the great artists who comprised the company were under the especial favor of the government and recipients of royal applause. Her tale begins when, at the age of seven, she commenced a rigid course of instruction in the dance under the tutelage of her father, Joe Mendez, who was himself a famous dancer in his country and a member of a family celebrated for their terpsichorean talents. Little Julietta was destined for a career, for her father was soon called to Petrograd to fill the position of Ballet Master to the Imperial Russian Ballet, and she was, of course, trained to assume a stellar role in the company as soon as she should become of sufficient age.

At fourteen, the huge posters which marked the entrance to the theatre carried the announcement of the premiere of Julietta Mendez as Prima Ballerina of the Imperial Russian Ballet!

The occasion must have been a wonderful one for the slip of a girl who stood in the wings, awaiting her cue to step out before that distinguished audi-



JULIETTA MENDEZ

ence in which the Czar himself occupied the Royal Box. Her eyes sparkled as she told of the finish of her dance and the breathless moment that ensued as the audience sat spellbound before breaking into thunderous applause, and of her father's sheer joy at the instant success she had become. Immediately after the performance, the Czar dispatched an invitation to Julietta Mendez, the newly acclaimed Prima Ballerina, to dance for him at the Royal Palace on the following evening.

I can well imagine that the young dancer danced as she never had before when the royal orchestra struck up its first melodious strains and she swung

into rhythm before His Highness, for when the performance was over, the delighted monarch unfastened from his robes a beautiful pin, a miniature of his own head set with diamonds and rubies, and bestowed it upon Julietta Mendez! That pin became her talisman and was securely fastened in her costume upon every succeeding appearance. It is one of the few possessions which she retained after her departure from Russia.

Sometime later, Czar Nicholas again favored Julietta Mendez by presenting her with the Gold Medal, insignia of ten years' service as a member of the Imperial Russian Ballet, and his own personal reward to the prima ballerina. The other members of the company were favored with medals fashioned in metals of lesser value according to their rank in the ballet.

This interesting custom of reward was followed by the Russian Government at ten year intervals, first bestowing upon the male and female principals the gold medals, and then, rewarding others as their roles dictated. Ten years later, all who had been members of the company for twenty years were pensioned. The pension, too, Madame Mendez says, was reckoned according to the importance of the dancer in the ballet. She explained that the pension of the prima ballerina, at the time of the war's inception, would have amounted to 800 rubles, or changed into American coin at the rate of exchange then prevalent, would have been approximately four hundred dollars each remaining week of her life. Thus did the Russian Government make worthwhile the years its artists spent in the Imperial Ballet, and appease them for the strict contracts under which they were held.

These contracts, Julietta Mendez points out, forced the dancers to remain in Russia except for two months each summer, at which time the company was sent on a tour of the various other world centers. It was during these intervals that they visited America and achieved such signal success.

In the summer, when the theatre was closed, the best dancers in the Imperial Russian Ballet were chosen to dance for

(Continued on Page 15)



Marion Morgan Screen Dancers in a Greek Art Tableau for a recent Fox Production.

# Las Sevillanas ~

Described by ~

**L**AS SEVILLANAS, the Spanish dance herein described is the one from which most other Spanish dances have been derived. In the many works that have been written on dancing an important place is always conceded to the dances of Spain but no attempt is ever made to describe them accurately and as a result most so-called Spanish dances are a mere travesty of the originals. Sevillanas is always the first dance which is taught the pupil in the leading dancing academies of Spain, and except for a few very minor differences all teachers teach it in the same manner, tradition having handed down the steps from generation to generation.

The Sevillanas or Seguidillas as it is sometimes called may be danced by one or several couples.

The costumes shown in the accompanying illustrations are authentic in all details. The man is wearing the street dress of the torero or bull-fighter which is affected by most male dancers of Spain, except when dancing one of the Provincial dances when the dress of that province is worn.

The girl's costume is that of the Andalusian dancers, the ruffled skirt and manner of draping the shawl being characteristic of that province.

The music of Sevillanas is written in a well marked 3/8 tempo and castanets are used by the dancers. Each of the four coplas described is divided into three parts, and in execution each part should use twelve measures of music.

Before commencing each copla a figure known as La Salida is performed as follows: The dancers advance downstage side by side, the girl with hands at her waist and the man having his right hand at the waist and the left hanging naturally at his side. They take three or four steps forward according to the music of the introduction and make a half turn inward to face each other, at the same time striking castanets together overhead and immediately going into the first step of the copla.

## LAS SEVILLANAS

First Copla: The dancers stand facing each other, their feet in third position, left foot forward.

(a) El Paséo de Sevillanas: Step forward and to left on left foot, (count 1). Bring right foot to third position behind left, (count 2). Step back on right foot to its former position (count 3). Bring left foot back to right, with toe on floor and heel raised over right instep, (count 4). See Illustration I. Raise left foot to second position in air about six inches from floor, leg straight, (count 5) and let it fall in third position behind right (count 6). This is repeated to right, left, right and left, making in all five Paséos de Sevillanas.

(b) La Pasada de Sevillanas: After the five paséos make one pasada as follows: Step backward and to right on right foot, (count 1). Bring left foot to right as in (count 4) of the paséo, (count 2). Take a long step forward and to left on left foot turning slightly to right, (count 3). Carry right foot to third position in front of left foot facing right, (count 4). Step left foot to sec-



ILLUSTRATION I

ond position, (count 5). Carry right foot to third position behind left at the same time pivoting on left foot, (count 6). The dancers during this step should cross over and on count 6, should each

be in the place formerly occupied by the other.

(c) Make one Paséo de Sevillanas to left.



ILLUSTRATION II

(d) Paradita: After making the one Paséo de Sevillanas to the left make four paraditas as follows: Step right foot to second position, (count 1). Carry left foot to third position front, (count 2). Carry right foot to third position front (count 3). Bend both knees slightly, (plié), (count 4). Raise right leg to side and let it fall to third position back as in (counts 5 and 6) of the paséo, (count 5 and 6). This is repeated to left, right and left.

(e) Make one pasada de Sevillanas as described above returning each one to their original place.

(f) Make one paséo de Sevillanas to left. Make 1 pasada de Sevillanas but instead of changing places each dancer pasadas directly to their left. Then 1 pasada right, 1 left, and 1 right. After these 4 pasadas execute the first 3 counts of a pasada then cross right over left and make a pirouette around to left ending in attitude with left foot

## Illustrations

GUILLERMO DEL

# An Authentic Spanish Dance

Guillermo Del Oro ~ ~ ~

posed by

ORO and PABLACITA

pointed forward in fourth position.

The arm positions are as follows: Before the first paséo the arms should be in a high second position, the hands



ILLUSTRATION III

raised a little higher than the head. During the paséo on counts 4, 5 and 6, if the paséo be to the left, the left arm describes a large circle in front of the body returning to original position (grand rond de bras). In the pasada if it be to the right, the left arm makes the circle and if to the left, the right arm makes the circle. In the paraditas the same movements of the arm are used as in the paséo; the circle being made on count 4, 5 and 6. In the attitude after the pirouette the left arm is across body at chest level and right arm over head.

Second Copla, Part I. (a) Make one paséo de Sevillana to left.

(b) Step right to second position, (count 1). Stamp left foot in front of right twice, (count 2). Carry right foot to second position describing a half circle on floor with toe of right foot, (count 3). Place left foot behind right in third position, (count 4). Place right foot

behind left in third position, (count 5). Place left foot behind right in third position again, (count 6).

(c) Stamp right foot in place, (count 1). Tap toe of left foot in front of right with left heel raised over right instep, (count 2). Carry left foot to second position describing half circle with toe, (count 3). Bring right foot to third position behind left, (count 4). Bring left foot to third position back of right, (count 5). Bring right to third position back of left, (count 6).

(d) Repeat step (c) to right making the stamp with left foot in place, (counts 1 to 6).

(e) Repeat first 3 counts of step (c) again, (counts 1 to 3). Cross right foot over left making a complete turn on balls of both feet ending in third position left foot in front, (counts 4 to 6).

(f) Make one pasada de Sevillanas changing places.

Part II. (a) Make one paséo de Sevillanas to left.

(b) Step right foot to second position, (count 1). Make 2 stamps with left foot in front of right, (counts 2 and 3).

(c) Make a small hop on left foot at same time raising right leg forward and a little to the right side, (count 1). See Illustration II. Drop right foot to third position front taking toe weight,

(count 2). Step back about two inches on left foot, (count and) bring right foot to third position front again, (count 3). Counts 2 and 3 are really three very small steps taken almost on the place. This movement called in Spanish, *pas de buret por delante*, is repeated 6 times alternating the feet.

(d) Repeat count 1 of the pas de buret por delante but instead of dropping the right foot in third position forward it is dropped down across the left foot and a turn is made on the balls of the feet as before, (counts 2, 3).

(e) Make one pasada de Sevillanas changing places.

Part III. (a) One paséo de Sevillanas to left.

(b) One pasada de Sevillanas to left beginning with right foot but not changing places.

(c) Three pas de buret por delante as in part two beginning with right foot.

(d) Cross left foot over right as far as possible to right side, (count 1). Step right foot to second position, (count 2). Carry left foot to a position behind right keeping it a few inches off the floor, (count 3). See Illustration III. Immediately swing it up and forward in a pas de buret por delante as before.

(e) Make two more pas de buret por delante right and left.

(f) Raise right leg making the little hop as in pas de buret por delante, (count 1). Bring it down across left and make a complete turn on balls of both feet, (counts 2 and 3) and attitude final as at end of first copla.

The arm movements in the paséos and pasadas are the same throughout the dance. In step (b) of Part I make the arm circle on (counts 1, 2, 3) and in step (c) of Part I the arm circles on counts 1, 2, 3, at other times the arms are in second position. In the pas de buret por delante make the large arm circle using the same arm as the raised leg.

Third Copla, Part I. (a) Make one paséo de Sevillanas to left.

(b) Step right foot to second position, (count 1) and two stamps of left foot in front of right, (counts 2, 3).

(c) Make a pirouette and a quar-

(Continued on Page 30)



ILLUSTRATION IV

# Prominent Exponents

SUNNY DAY, A CLEVER PORTLAND DANCER WHO HAS BEEN SIGNED BY GUS EDWARDS— (Davies Photo), Portland Oregon



NAOMI DE MUSIC OF SEXTETTE RIO REITO, ZIEGFELD'S THEATRE, NEW YORK CITY, IS A MARY ANN WELLS DANCER (Photo by McBride Studios, Seattle)



ELIAZBETH OHENSTEIN, A TALENTED McADAM DANCER WHO WAS AWARDED SILVER TOE SLIPPERS IN A RECENT NATIONAL PAGEANTRY CONTEST.



# of Rhythmic Expression

SYLVIA TELL, FORMER PREMIERE DANSEUSE WITH THE CHICAGO GRAND OPERA COMPANY AND LATER PREMIERE DANSEUSE WITH THE SAN CARLO GRAND OPERA COMPANY WHO IS THE PRESENT HEAD OF THE DANCING DEPARTMENT, HORNER INSTITUTE, KANSAS CITY CONSERVATORY (McBride Studio Photo)



NANCY LOVETT, ARTIST PUPIL OF ALYS MAE BROWN



PATRICIA PERRY, DIRECTOR OF THE PATRICIA PERRY SCHOOL OF THE DANCE IN SEATTLE.



# REALM of the DANCE

**H**OLLYWOOD, was the opening number of Gladys Hight's "Ballet Unique" presented with great success in the Eighth Street Theatre in Chicago, on May 25th. According to critics the juveniles who composed the cast characterized and caricatured such famous Hollywoodians as Mae Murray, Dolores Costello, Antonio Moreno, Nazimova, Mack Sennett's Bathing Beauties, Our Gang, Will Rogers, and others, in dance and pantomime that was not only highly amusing but a manifestation of unusual ability. The "Ballet Unique" consisted of three parts, the first "Hollywood", and the second a group of beautifully costumed dances and pantomimes in which more than fifty of her most talented pupils participated. The third part of the program was a wonderful "Bachanal" which was acclaimed an exceptionally good piece of acting, pantomime and dancing.

**T**WO companies of Perry-Mansfield Dancers are now playing the Laew's Circuit on contracts which have booked them ahead for a year. The popular "Squirrels and Girls" act featuring Virginia Mansfield and Alice Mickey, were first to start, followed soon by an equally successful presentation of "Color and Rhythm" featuring Jeanne Fuller. A third company is now preparing an act which will be produced over the same circuit this summer. Dancers from the Perry-Mansfield Company are acclaimed for their charm, strength and extreme agility as well as their vitality and exuberant youth. These qualities combined with novel effects in scenery and costumes make a splendid presentation and make the girls from Colorado popular in each city they play.

**M**ISS KATHERINE LAIDLAW, presented a number of her pupils in recital at the Heilig Theatre in Portland, Oregon, recently. It was a long and elaborately arranged program, presenting a plethora of solo dances and ensembles which reflected creditably upon the performers themselves and their accomplished teacher as well.

The Portland papers were long in



FLORENCE GAYNORE, BALLET INSTRUCTOR AT THE ERNEST E. RYAN SCHOOL OF DANCING IN LOS ANGELES

their praise of Miss Laidlaw's "Swan Lake" ballet in which the premiere danseuse herself took an important part. The beauty and charm of the entire performance was acclaimed by all who witnessed it and execution of the dance numbers is said to have rivalled, in point of finish, most professional presentations while the stage and lighting effects unmistakably bore the mark of an expert.

**P**ATRICIA PERRY and pupils of the Patricia Perry School of the Dance presented a highly colorful dance program at the Woman's Century Club Theatre on Friday evening, May 27, which was well received by the audience.

The first part, a snowflakes ballet with fifteen of the advanced pupils in a group of difficult ballet numbers and a beautiful tableau, featured the solo dances of Miss Perry and her pupil Margery Brandt.

The second part of the program consisted of a variety of national, character, and interpretative dances by children from five to ten years of age, which drew the admiration and applause of the entire audience, not only because of their clever dancing but of the professional way in which they put over each number.

The feature number of the last part of the program was the Spanish dance. An interesting comparison of the two types of Spanish dancing was given in two parts. The first was rendered by a group of six dancers and expressed the verve and fire of the Spanish Gypsy. The other was danced by Miss Perry with the stately grace of the Castilian. Miss Perry studied Spanish dancing with the Caninos.

Foremost among her pupils who are now making good as professional dancers are Dorothy Richmond who joined Ziegfeld's Sally Company, and later was featured on the Pantages, Dorothy Merithew who was complimented by Mme. Pavlova, and is now on the Keith-Albee circuit, Lillian Fairchild with her own act on Keith, and Mabel Fortnay who has just completed a ten months' tour as a member of Earl Carroll's Vanities.

**I**N preparation for her next Professional contract, Adoree Roffini, noted dancer who traveled for four seasons with the Pavlova Ballet in this country and abroad, toured the Orpheum Circuit for two seasons, and three seasons was featured dancer at the Palais Royal, New York City, and who has had the advantage of many Professional Schools in New York and Europe, selected the McAdam Normal and Professional School of Dancing for an extensive course of training.

Miss McAdam extends an invitation to all out of town teachers who are attending any of the Normal sessions in Los Angeles, to visit her classes any Wednesday evening during July and August.

**M**ISS MARY MEAD, an assistant teacher in Mr. and Mrs. Fenton Bott's Private School of Dancing in Dayton, Ohio, arrived in Los Angeles last week to commence her studies with Earle Wallace during his Summer Master-Class which opens on July 5th. Miss Mead was preceded by a letter from Mr. Bott, who is former President of the A. N. A., commending her to Mr. Wallace's personal attention and explaining her exceptional ability which has developed in the Bott School as well as with Mascagno in New York during the past two summers. Although extremely young, Miss Mead gives promise of becoming an exceptionally fine teacher.

four years of age, and their dollies, were featured, to the Spanish Dance, with which an equal number of advanced and artist pupils closed the performance, the evening was highly successful.

The stage presence and unusual poise of the children who were presented in several ensembles was particularly interesting. Although scarcely more than kindergarten age, they executed the clever steps which Miss Keller had arranged, with amazing lack of self-con-

sciousness and on one or two occasions, such as the refusal of a parasol to open at the appointed time, or the unexpected ascent of a balloon, proved the quality of their training, for in either instance the victim of circumstances must have been under five, yet she continued with the company, sans balloon or with parasol closed, overcoming a child's perfectly natural instinct to retreat in embarrassment.

evening were particularly noteworthy and although the entire program was well-routined and staged, several numbers deserve special mention. Virginia Solomon, a wee little mite whose technique in recitation, song and dance was enlightening; Douglas Cowan, a tow-headed youngster with big brown eyes and clever feet that execute some intricate tap routines; and Betty Louise Houghton, whose eccentric dance, "The Bellhop," was a triumph, were outstanding among the younger pupils, while Virginia Mae Ashcraft who did a clever "Patriotic Dance", and Jane Vaughan as "The Diamond Girl", distinguished the intermediate groups. A routine of arm movements was presented by the advanced class and the graceful spectacle was met with signal appreciation. Eleanor Marek in an eccentric dance, "The Ash Can", and her toe number, "The Jockey Dance", which appeared later on the program, showed exceptional talent, as did Carroll Fay McMurtrie in a Russian Dance.



FREDERICK WINSETT, A YOUNG PROTEGE OF EARLE WALLACE, WHO WILL SOME DAY TAKE HIS PLACE IN THE FRONT RANK OF AMERICAN MALE DANCERS

Geraldine Keleher in "Flapperette" gave a splendid exhibition of good pantomime as did also Marie Louise Brown and John Blades in the "Flirtation Dance." The "Skaters Dance", with Marie Louise Brown was a graceful exhibition waltz and Cecilia Mae Fischer's "Pas Seul" which was followed later by her "Flame Dance" was enthusiastically acclaimed.

The solo numbers which featured the

"The Whirlwind" was a fanciful number that afforded Helen Orr a splendid vehicle for her ability, and the "Wood Elf", arranged for Beryl Campbell was equally successful. "A Novelty Dance, Dorothy," was an exquisite toe solo written for Dorothy Corrine Murray and gracefully executed by her. Doris Banks in "The Rose," and a number of others were a sincere tribute to Miss Kellers tireless efforts.

**P**EARL KELLER presented her Thirteenth Annual Children's Society Vaudeville at the Philharmonic Auditorium in Los Angeles, on June 4th, for the benefit of the Homeless Children's Fund of the Native Sons and Daughters of the Golden West. From the moment that the curtain was raised on the Cradle Song, a clever arrangement in which thirteen tiny tots under

THE INFLUENCE OF THE DANCE ON FASHION

(Continued from Page 7)

in such horrifyingly short skirts. Those who sent regrets were very few, history tells us, and those who attended in the new garb enjoyed the dance as they never had before.

Quick to recognize an opportunity, Dame Fashion immediately appeared upon the scene smiling graciously upon all who had conformed and looking with unseeing eyes upon those who disdained until the poor wretches sent, post haste for a seamstress and had their wardrobes entirely remodelled.

After this triumph, Fashion and Terpsichore agreed to rest upon their laurels and they did so until great-grandmother's day, when they set sail across the ocean and took a hand in America's styling. Terpsichore came first, bringing with her the Minuet, a dance that set young hearts quiver with its romance and beauty. Full skirts and long were the vogue and the pointing toe and gently gliding steps necessitated the lifting of the frock a trifle that it would not cause one to trip. The dance became popular beyond all expectations, and lo! one day, Fashion arrived with the declaration that a new mode must be adopted for practicability's sake in dancing the minuet. With scissors deadly sure,



she shortened Great-Grandmother's skirts, oh! frightfully, and then, that her toe, when pointed, might be a wee bit discernible, she draped the whole skirt in a quaint scalloped effect! After this triumph, for the next two hundred years, each was content to retain her individuality and Terpsichore would be still keeping the pact, had not Fashion become overly enthusiastic at the obvious possibilities of the Merry Widow Waltz, a decade or more ago!

The wonderful waltz rhythm set to the lilting melody of the Merry Widow had outdone any of her previous successes, and the Goddess of the Dance was proud of the lovely steps which were

being waltzed wherever a group of people gathered for a social evening, when, of a sudden, the discerning eye of Fashion saw the picture hat drooping under its weight of plumes which the star of each Merry Widow Company was wearing, and like wildfire spread her dictum . . . "large chapeaux—call them Merry Widow hats!" Within a fortnight not a group of women was to be seen but at least one was sponsoring the Merry Widow vogue. Terpsichore, who had become quite modern said with a shrug, "It's to be expected . . . she's been aping me for centuries, but you know, I really don't mind—it's good publicity!"



Fashion, overhearing, of course, took the remark to mean that she might have a free hand to follow in the Dance's footsteps, and so she did a few years later by sponsoring the Tango skirt! It came about this way: From Argentina Terpsichore imported the Tango and in all the gay cafes 'twas the only number couples wanted to dance. Now I'll defend Fashion to this extent, the hobble skirts that were then in vogue were much, much too narrow to permit of comfortable walking, let alone the intricacies of a Spanish dance! So Fashion was really within her rights by ordering them slit up the left side practically to the knee and decreeing that bright colored petticoats should be worn that the costume might be attractive, yet entirely modest!

On the left side, then, slits were made, and since that is the foot with which Milady begins her dance, 'twas a convenience indeed! But no sooner was the Tango firmly established than fickle Terpsichore cried out, "Look here, I've brought you a beautiful new dance—the Maxixe! Do it's wide, spectacular steps if you will, in Fashion's tight skirts! As if a slit would mean anything to the Maxixe!"

Poor Fashion, for a moment she was in consternation, and then, just as I've told you, she did an "about face" and forgetting that she'd ever urged narrow skirts, and with never a thought of the pitiful yard of material that couldn't

be "let out" or stretched in anyway extravagantly demanded that wide skirts be worn. Again in a matter of days it seems, they became wide and flaring—tightly pleated in at the waist, they assumed tremendous proportions around the bottom, and Milady swung into the maxixe with never a fear for the ripping of her skirt.

The Charleston, not so long ago, is another example of Terpsichore's strong influence with the insatiable Dame Fashion. One of its cleverest moments was the passing of the hands before the knees in a quaint slight-of-hand manner, and although skirts were short, Milady's knees weren't yet visible when properly gowned for the evening. Not caring to be too drastic, Fashion compromised, and slashed off a quantity of skirt in the front, which she promptly added to the length in the back, so that the evening gown of a season ago was much longer in back than in front. Thus it retained a certain dignity but showed strongly the Charleston influence.

Then, when the Black Bottom came into vogue, clever Fashion cut off the back, which made the frock appear much, much shorter, and to show her authority, decreed Black Bottom Hose for street wear—hose with a square, point or jagged back of black regardless of the color of the stocking.

But alas, I fear me, lest Fashion will have to forsake this mad chase in Terpsichore's footsteps, for certainly skirts dare not be much shorter, although the



Dance seems destined to continue in its present jazz trend. The influence of the dance on Fashion must, from now on, be manifest in other ways unless Fashion is to become aware of her age and return to a semblance of dignity. Even so I think that the freedom she has given women in dress through Terpsichore's influence will now make it difficult to retrieve and strive for longer, more cumbersome garments.



Lillian Goon, daughter of Goon Dip, Chinese consul, with her partner, Ernst McAuley of the Mary Ann Wells Dancers of Seattle, Washington.

PHOTO BY MCBRIDE STUDIOS, SEATTLE



# IN THE SPOTLIGHT

**T**HE Christensen Brothers of Salt Lake City and Ogden, Utah, are rehearsing in Los Angeles for an act which will be billed as the Le Crist Dancers over one of the big circuits in the near future. Lewellyn Christensen and Wm. F. Christensen are the feature of the revue which includes Catherine O'Donnell, Yvonne Mack and Frances Pedlar and will be under the direction of Chris B. Christensen.

**H**ERMAN KENIN, director of the popular dance orchestra of the Multnomah Hotel in Portland, Oregon, has just finished four recordings for the Victor Talking Machine Company. His peppy dance music has long been the pride of the Northwest, and now that Victor have undertaken to popularize him and his musical colleagues, Portland is evidently destined to add another to her Hall of Fame.

**B**OB BURNETT and Eula Hoff Ratliff dancers who have been with Jack Partington's presentations for Public Theatres for the past while, concluded their engagement with Sunshine and Rain, a clever act which showed at the Granada in San Francisco and the Metropolitan Theatre in Los Angeles. Their adagio work has been acclaimed by critics as exceptionally fine and they are already the recipients of many inducements to play other circuits, but a decision has as yet been deferred.

**R**OBIN HOOD, as presented in the Hollywood Bowl on June 14, 16, and 18 was a spectacular pageant worthy of its first position on the Bowl's Summer Program. More than five hundred performers composed the cast which was well-handled and included many good voices and some clever dancers. The dance steps were few but made up in quality what they lacked in number. This part of the production was under the direction of Edith Lindsay, well-known Hollywood teacher who achieved

signal success in the drilling of the raw recruits for the presentation. Particularly outstanding was Otto K. Olesen's exquisite lighting of the stage and the hills which formed the background. Especially was this true of the second act when Sherwood Forest was transformed into a veritable Fairyland of color.



DORIS WALKER DOING THE BLACK BOTTOM  
FANCHON & MARCO STAR

**H**ARRY CARROLL and his company are playing the coast again on Orpheum time in a new arrangement which is not any noticeable improvement over last year's poor show. The dancing in the act is not worthy of any particular mention except in one or two

isolated instances and the lack of dignity and entire absence of sequence which is noticeable throughout the performance sadly overshadows whatever good points the dancers in the act might have. One of the most hopeful aspects of the arrangement, however is the pantomime work of the California Collegians which is more or less clever in spots and not bad in comparison to the rest of the presentation.

**T**HE opening of Cecil B. DeMille's "The King of Kings" at Grauman's Chinese Theatre, resulted in a number of after-theatre supper and dancing parties being held at Brandstatter's Hollywood Montmartre Cafe. Jaqueline Logan, star of "The King of Kings" gave a supper party to a dozen guests. Sid Grauman entertained the Count of Beaufort, Mr. McCloskey and Mr. Josh Marks. Others entertaining with dinner parties were Bob Tribby, Edna May Cooper, Mr. and Mrs. John Bowers (Marguerite de La Motte), Mr. and Mrs. Jack Holt, Harry D'Arrest and Mr. and Mrs. David Butler.

Other guests of the evening were, Miss May Robson, Mary Philbin, Ruth Roland, Phil Kohner, June Marlow, Eddie Laemmle, Priscilla Dean, Evelyn Brent and many others.

On Friday when University of Southern California night was celebrated at Brandstatter's Hollywood Montmartre Cafe, Mildred Northmore, a student in the university who is making a name for herself in films, entertained the following: Lenora North, Alice Johnstone, Bob Tribby, Edward Prigge, Stanley Sheldon and Dorothy Von Kleinsmid.

The Hawaiian atmosphere motif was carried out Saturday evening with the Hawaiian entertainers officiating. Gloria Swanson, looking more beautiful than ever, was hostess to a dinner party with her guests including Helen Costello, Eddie Cain, Mrs. Albert Parker, Flo Belle Fairbanks, Douglas Fairbanks, Jr., John Bales and the Marquis de Falaise.

During the evening Miss Swanson danced with Douglas Fairbanks Jr. and the couple showed that they probably had no superiors in the art of gliding over the dance floor while executing the intricate tango, one-step and black bottom.

Betty Blythe was hostess to Mr. and Mrs. I. P. Illitch (Kathleen Clifford) Vera Knight, Rapello Diaz, Paul Scardon and Voya George. Miss Blythe awarded the prizes to the winning couple of the dancing contest, which was won by Danny Dowling and Maris Davis.

**T**HREE year old Viola Essen, known to radio listeners-in as little "B. B." of Radio KHJ, the Los Angeles Times, is a talented dancer as well as an actress of unusual ability. This child whose nickname is an abbreviation for Bulgarian Baby, came to this country with her parents two years ago, and is said to be a natural born tragedienne of exceptional ability. Authorities say that she has no equal in all the world and because her stage tears have never yet failed to cause an entire audience to weep with her, she has been given the appellation, "Spirit of Sarah Bernhardt." Coupled with her dramatic ability, Viola possesses remarkable dancing talent



THREE YEAR OLD VIOLA ESSEN WHO DISPLAYS REMARKABLE DANCING AS WELL AS HISTORIC ABILITY

and has already become quite proficient in the art. She is one of the many prominent and talented child artists who will appear on the program at the dance recital to be given this month by the Misses Breon and Darrow in whose Hollywood studio she has received her entire dance training.

**M**ICKY HILLQUEST and Lenore Martin, pupils of Ben and Sally, in Long Beach, are the featured team in Fanchon and Marco's "Tassell Idea," now playing the de luxe West Coast Theatres. Their excellent work has won them the hearty applause of the audience at each performance and a number of critics have commended the apparent ease and grace with which they execute the difficult postures and tricks which the number requires. It is significant that this team were the first to enroll with Ben and Sally upon the opening of their Long Beach Studio nearly a year ago, and since that time have received all of their training in the beach studio. Several other teams trained by Ben and Sally are achieving popularity, not alone in the adagio field but with exhibition ballroom dances as well.

**T**HE annual recital of the students of the Peggy Gene Studio of the Dance in Los Angeles was held on June 22nd, in the Gamut Club. The tiny performers who participated in the program were a tribute to Miss Gene's cleverness in training children and bespoke the reason for her increasing reputation as a child's teacher of unusual ability. The gorgeous costumes and clever staging of the various dance acts contributed greatly to the success of the evening. Pupils of all ages, ranging upwards from three years were featured on the program, many of them dancers who are appearing professionally on the West Coast and other circuits.

**I**N response to enthusiastic requests from admirers of her work, Trinidad C. Goni presented a repetition of her recital given earlier in the year, at Music Arts Hall, on June 17th. The artist pupils of Senorita Goni who had made the first performance so successful appeared on the second program and their offerings were received by the audience with thunderous applause. The Spanish dance numbers of Marian Gaton and Jessie Gordon Durr were particularly noteworthy and these two little girls may be expected to make their mark in Terpsichore's realm. Tunisienne, the dance which Rita Tores did, was also well received as were both of Trinidad Goni's own solos in which she was gorgeously costumed. At least two of the dancers who were presented are booked for a summer engagement over Pantages circuit.

**T**HE team of Mitchell and Durant, tap dancers, on Fanchon and Marco's West Coast Theatre Circuit, prove themselves exceedingly adept to acrobatic work. Their "Conception of Two Acrobats" is one of the cleverest bit of

comedy "take-off" seen in a long time. The demand from the audience for "more" is unrelenting and the team is forced to stop through utter exhaustion.

**A**N understanding of the dance is important to a stage career," according to Mlle. Prager, of Los Angeles, "because the development of the body is quite as necessary as 'Voice' which includes dialogue, phrasing, inflection, etc. and "emotion" which covers the actor's feeling and thus produces expression. Through the development of the body, or "action" in professional parlance, each



MILLE PRAGER, PREMIER DANSEUSE AND TEACHER

gesture and movement is brought into proper coordination with the voice and emotion. Therefore, with these three factors under absolute control, one can scarcely be prevented from becoming a good actor.

"But the dance is more important to the body development than any other form of training for the body is like a fine musical instrument and when its role demands that one be tense or relaxed at will, grace, poise, balance and rhythm are all called into play and these qualities must be gained through the medium of the dance."

Mlle. Prager concludes, "I cannot lay too much stress on the necessity of the dance in relation to the stage. To be able to carry one's self well, to use the hands to advantage, to know that the contour of the body is in strict accordance with the situation, no matter what it may be, is one of the greatest attributes of the true actor."

ROSARIA

(Continued from Page 13)

teacher not only used her own pupils in the ballets and her feature dancers in the solo numbers, but recruited from the other studios as well, so that scarcely a school of dancing in Portland was not represented. A large number of the dancers were Portland girls who responded to the general invitation of the Rose Festival management to take part in the ballets and their reward was a three months period of intensive training by Portland's best known dancing teachers, and a week of actual stage experience during the presentation of the spectacle.

The finished ballets were works of art, with their colorful costumes and gaily colored scarfs serving to carry out the great theme of the pageant. The spirit of the Rose Festival was cleverly portrayed throughout the entire production by Miss Alma Wertley, a talented dancer whose graceful dancing as the "Spirit of the Rose," enchanted all who witnessed the spectacle.

The beauty of the dancing and the picturesqueness of the scenes was made even more lovely by the wonderful music which Charles Wakefield Cadman, America's foremost composer, wrote for "Rosaria," and its rendition by Oregon's most celebrated musicians. The music for the Oregon episode of the pageant was written and directed by Harker Perkins, Portland pianist.

Mechanical genius, too, was called upon to make the artistic triumph of Rosaria a practical one. As a result, an unique stage was evolved which soon became one of the features of Portland's 1927 pageant. The largest ever built for pageantry, it embodied the most unusual and spectacular features yet conceived for such presentations. One of the outstanding developments was a steam curtain, through which the dancers plunged, as in the picture below, with hair flying and a soft mist of fog enveloping them. The spectacle was one to thrill the most jaded of audiences. The effect was further enhanced by a clever lighting unit which greatly increased the charm of the production.

**In Memoriam**

Victoria Andalf, talented seven year old daughter of Mr. and Mrs. Albert Andalf of Phoenix, Arizona, died suddenly in that city on April 15th, after a three days illness of pneumonia, according to word just received here.

The news was a distinct shock to friends and admirers in Arizona and California where she had danced and studied, and she is deeply mourned by her classmates at the E. Paula Revara School of Dancing at Phoenix and in several Los Angeles studios.

Her unspoiled charm and winning personality combined with an exceptional gift for dancing endeared Victoria to all who knew her, and made her an unerring inspiration to the children with whom she was associated. Her loss is as keenly felt by them as in the dance world in which she was expected to make her mark within the next few years.

A counterweight system for changing the great scenes was installed, and proved many times over its efficiency by changing the main drops, which were one hundred and twelve feet long and twenty-four feet high, in a maximum of 15 seconds. An idea of their great size can be gleaned from the fact that these drops were too large to paint in any studio in Portland, so a plan was devised whereby the canvas was stretched on frames in order that the scenes might be painted out-of-doors at the stadium.

Cooperation was undoubtedly the keynote of this pageant's success, and Portland, long known as the Rose City, is to be congratulated for such a splendid production as that of "Rosaria"—the spirit of the Rose Festival.

FOREIGN NEWS OF DANCERS  
CORRESPONDENCE OF  
GEORGE SARI

A new Russian dance by order of the Soviet teachers and dancing master has been composed to take the place of the Charleston.

At several fashionable London Hotels, the Black Bottom is officially barred. They have come to the conclusion that the Black Bottom is an utterly impossible dance for the general public. They have a new tango which is fast becoming the rage.

An English paper says that "Prince Henry" is a much better dancer than the Prince of Wales, though not so spectacular, that he is content with a few variations, and does not go in for the intricate foot work that the Prince of Wales does.

Scotland Yard stopped two acrobatic dancers at the Embassy Club, Old Bond Street, London, recently. The complaint was that the dance was both dangerous to the diners and the dancers.

Florence Walton, former wife and partner of the late Maurice, is to appear in a Paris Revue with Georges Carpentier, the boxer.

The Villa of Isadora Duncan at Neuilly near Paris may not be sold by public auction after all, but through a scheme organized by her many kind friends, she may retain it for the rest of her life.

A novelty slow motion dance is being danced in the south of France with great success by Divina and Lawrence Charles.

The season of Opera and dancing, opens again this year in July at the Municipali Teatro, Rio de Janeiro. This is brought every year directly from Italy by impresario Mocchi Madame Julie Sedowa, who was Prima Ballerina the last several seasons.

Some little known  
FOLK-DANCES



Each year, during the last four centuries, with the exception of the War period, the Abbots Bromley Horn Dance is performed at Abbots Bromley, in Staffordshire, England. Twelve male dancers with deer skulls attached to their shoulders compose the company, and with Hobby Horse and Jester, these "Deer Men," as they are known, clad in the original costumes, tour the countryside. It is one of the oldest known English Folk Dances.



Dashing young troupers are these Pondo Boys in stylish kilts of reed straw and besmeared with white clay. This dance, from the village of Abakwale, from village to village, is the sign of their attaining manhood. During the 3 months the dance is in progress they may not look at a woman, but when it is over they are considered ready to take a wife.



The spirit of youthfulness is reflected in these maidens who dance the "Czardas" of the Hungarian Peasantry in Southern Hungary. Their quaint costume is a festive one and their dancing slippers are reserved for gala occasions only.

Sixth Annual Teachers Normal Course, July 5 to 30, Inclusive

Learn the technique that made famous such Belcher trained dancers as Lina Basquette, America's prima ballerina who for two years was starred in the Ziegfeld Follies; Dorothy Dilley, two seasons featured in the Music Box Revue and now the dance lead in "Oh, Ernest"; Kenneth and June, the sensation of European Night Clubs; Beth Beri, two years premiere danseuse in "Kid Boots" and now featured in "Le Maire's Affairs"; Gracella and Theodore, and Carolyn Smith and Ed Gezart, all four Keith and Orpheum headliners—and others too numerous to mention who are equally famous and successful.

INFORMATION ON REQUEST

ERNEST BELCHER School of Dancing

634 West 15th St.

LOS ANGELES

WEstmore 9052



# DANCING AROUND

## Change Your Tune for the West

**P**ACK away your sweet, slow music, boys, we're going Westward and that means we'll have to play 'plenty hot.'

That's the word Goodwin Goldie, late of the Keith-Albee circuit passed around when he entrained with his famous California Red Jackets for the Pacific Coast.

They've come directly here from Florida to open the new season at the beautiful Redondo Beach Ballroom and their fame as melody makers preceded them here. The sort of music that enchanted Florida and set Chicago in a whirl, is not the music the Western dancer will hear, however! Not at all, for according to Mr. Goldie the far-famed Western pep exemplifies itself in dancing even though the "Who-o-o-p-e-e-e" of the cowboy is no longer resounded in our city streets.

"Novelties and 'hot stuff' are in demand by dancers here," according to this

popular leader, although throughout the East and particularly in the South from whence he returns, the cry is for "sweeter" numbers.

Popular in Florida were, "The Waters of Minnetonka," "Indian Love Call" and the "Meditation from Faust" adapted to dance time. In California and other Western states, on the contrary, the inclination is toward the jazzier types of music and particularly are the "stomps" popular. Mr. Goldie's orchestra is prepared to play the "Albany Stomp" and the "Memphis Sprawler" on numerous occasions with just a mere sprinkling of such Eastern favorites as "Song of the Wanderer," "Russian Lullaby" "Blue Skies" and the like. Contrariness is ever a human trait, however, so it's not surprising to find that in direct contrast to the demand for "hot" music here, the dance trend is as much toward the waltz as any other dance! The Goodwin Goldie orchestra according to its leader, will play a waltz at least every third dance, and yet in Eastern clubs and cafes, three waltzes in an entire evening is enough to make the orchestra unpopular for a season! What the fox-trots and faster dances lack in sweetness the waltz makes up, too, for in accord with popular demand, they'll

only play the dreamiest, most harmonious waltzes!

'Twas e'er thus . . . an orchestra comes westward to play "hot music" for slow or medium dances, and in Florida they've been playing "sweet music" at break-neck speed! Consistency, where art thou? Fast tempo, sweet music, smooth dances—that's Florida! Medium tempo, "hot" music, shuffle steps—that's California!

In one thing alone do these two parts of the country remain agreed—and that's in their opinion of a good dance orchestra. Both sides have voted the California Red Jackets as music masters par excellence . . . and both claim to know good music when they hear it.

At any rate, the novelty effects which Mr. Goldie invokes are popular both here and elsewhere, the singing voices of the personnel are all good and at least one good dancer is retained to do novelty stunts and a perfect wealth of ideas for clever pantomime and execution seems always to abound.

But remember this, it's straight from the heart so far as Goodwin Goldie is concerned—if you have an orchestra and you want to make a success on the Pacific Coast it's "hot" music you'll have to play as soon as the West begins!



**REGRET**

Softly, stealing 'neath the magic  
Of the silver sheen of night,  
Notes I pray will pierce your slumbers:  
Notes of Love I send in flight,  
Chords that haply tremble sadly  
As my fingers pluck the strings,  
For remembrance makes me woeful,  
And each note its teardrop brings.  
I am here beneath your window,  
And with halting fingers try  
To tell you that I'm sorry  
That last night I made you cry.

—Anonymous.



### "THE NIGHTINGALE'S SONG"

*A lens study by Wayne Albee, McBride Studios, Seattle, especially posed for the American Dancer by Caird Leslie, former member Adolf Bohm Ballet, and present head of the Dancing Department in the Cornish School, Seattle, Washington. (Upper.) Caird Leslie and Marta Courtney in a lens study posed for the American Dancer. Photo by Wayne Albee, McBride Studios, Seattle. (Lower right.)*





# Summer Sessions in Los Angeles

Los Angeles as an art center has long been renowned; Los Angeles as the mecca for all who seek sunshine and flowers, beauty and happiness is firmly established, but now comes another feather to add to the City of the Angels' cap!

The increasing popularity of this city among those who spend their summer vacation days in intensive study to prepare for the fall terms is making this city a seat of summer sessions.

Climatically it is ideal, and also geographically, for here where the ocean and the mountains meet, where summer is eternal and the entire year a vacation time, one may successfully combine study and play.

Adjacent are the beaches with their many diversissements and on the other hand the mountains rise majestically, nestling hundreds of resorts in their myriad canyons and lake basins.

It is really small wonder that such well known teachers as Ernest Belcher, Serge Oukrainsky and Andreas Pavley, the Denishawns, Norma Gould, Earle Wallace, Ernest Ryan and Guillermo del Oro meet the popular demand with

intensive courses of summer study for teachers, professionals and advanced students.

These teachers set aside, for the most part, four weeks of each summer during which time the days are given over to instruction in the various branches of the work. One may enroll at any of these schools and acquire, in a few hours of concentrated work a comprehensive course in his own particular field.

Teachers recognize the movie center as the logical place to come for new ideas and they enroll in great numbers in these classes where they obtain sufficient material to greatly enhance their own fall terms. Professionals plan to enjoy the dull summer season in Los Angeles where they may acquire new routines, brush-up generally on their technique and steps and at the same time enjoy a wonderful rest and vacation, while advanced students whose work is a serious matter and who wish to progress as far as possible in the shortest time, come from near and far to enjoy a variation of training from Los Angeles' famous masters of dancing, and at the same time indulge in a real vacation in California, the out-door spot of the world!

## MEMOIRS OF CECCHETTI

(Continued from Page 8)

of Carlotta Grisi and had often been staged by his father.

During his stay at the Imperial Theatre, he was called upon besides his teaching to supervise the dances at the Imperial Palace, and the palaces of many of the Grand Dukes and Duchesses. Most of the nobility were private pupils of his and practically all were supervised by him in dances or social festivals arranged on gala occasions. At the time he arranged a Polonaise Waltz as a novelty to be danced by all of the nobility in the presence of the late Nicholas II, at "The Hermitage", built by the Empress Catherine, a photograph was taken of all who participated and afterwards autographed by each and presented to Maestro Cecchetti.

On July 25, 1894, at the wedding of the eldest daughter of Alexander III, the Grand Duchess Xenia to the Grand Duke Alexander Michailovitch, Cecchetti arranged and took the principal part in the ballet "Pelleas." At that time other great personages were to be found in Petrograd which had become a world center of literature and art, among them, Serge Diaghileff, the founder of the Russian Ballet who later

(Continued on Page 36)

# Clever Costumes

Originated and Sketched  
By

ANDRÉE MALZACHER



Hey! Hey!  
Andrée M.

WE'D ALL "BE FOREVER BLOWING BUBBLES" IN A CLEVER COSTUME LIKE THIS. THE BODY OF THE DRESS IS SHIMMERING SILVER AND THE QUAINT CUFF AND HUGE CAP ARE OF SILVER GAUZE. THE BUBBLES THAT NESTLE CLOSE ALL OVER IT, ARE CIRCLES OF A METAL CLOTH IN ALL THE RAINBOW HUES. WITH THIS GARB ONE MUST WEAR SILVER TIGHTS EDGED WITH A TINY BIT OF SILVER LACE.



BUBBLES!  
Andrée M.

THE TWO PERKY BOWS OF EMERALD GREEN TULLE ARE A SAUCY REBUKE TO THIS SEVERE "COSTUME" OF BLACK METALLIC CLOTH EDGED WITH PEARLS. THE ANKLETS AND BRACELETS ARE FASHIONED OF MULTITUDINOUS PEARLS... THE WHOLE SUGGESTING AN EXAGGERATED CONCEPTION OF THE SO-PREVALENT BLACK BOTTOM.



ROSETTE

ANDRÉE M.

THE PASTEL SHADES, BLENDING FROM NEAR-ORCHID TO A LOVELY ROSE, IS THE KEYNOTE OF THIS BOUFFANT COSTUME. THE BANDEAU AND TIGHTS ARE OF ORCHID SATIN AND THE ONLY TRIMMING ON THE SKIRT IS THE TWO HUGE ROSES WHICH ARE ALMOST LIFE-LIKE IN APPEARANCE. THE CLEVER CUFF IS OF ORCHID TULLE IN A HARMONIZING SHADE AS ARE ALSO THE BOWS AT THE NECK AND ON THE ANKLE WHICH ARE HELD IN PLACE BY SEVERAL BANDS OF GLISTENING RHINESTONES.

## PROFESSIONAL PHOTOGRAPHS

When people like Fanchon & Marco, West Coast Theatres, Publix Theatres, and Sid Grauman, use PARALTA PHOTOGRAPHS, it is a pretty sure sign that PARALTA must have something better than the other fellow.

THE FAMOUS **PARALTA**

466 Geary Street  
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## PROPER FOOTWEAR

(Continued from Page 12)

dance requiring its own particular style of footwear.

Of these, the toe-slipper is not only the most favored and hardest to fit but requires a close and careful attention to the selecting of a good slipper as not only does the advancing or retarding of progress bear directly upon the footwear but also the dancer's health.

The two authorities who were chosen to give their opinions upon this all-important subject are toe-dancing slipper specialists, Mr. N. Secchi Gamba of San Francisco and Mr. Ralph Troxel of Los Angeles. Both of these men have had several years experience in the fitting of these slippers and are very sincere in their work. Both have made a careful study of this subject and have adopted many helpful suggestions from well-known dancers and teachers.

In presenting his theory, Mr. Gamba states, "since it is impossible for a dancer to accomplish his or her best work without exactly the proper shoe and scientifically correct fitting of the same—the shoes of the dancer are an important wardrobe item. Easy grace and the charming expression desired by all dancers, to say nothing of comfort and protection against foot strain, depend upon perfect fitting, perfectly adapted dancing shoes.

"Toe slippers for toe dancing are the most popular and yet the most difficult to fit. Long experience has taught me that such shoes are best fitted only by experts. To obtain the maximum safety, comfort and grace, a dancer should seek an experienced fitter when buying toe slippers. For toe dancing the shoes should be short and wide, have flexible soles, broad toe, with a medium hard box to prevent paralyzing the muscles of the foot; a long or short vamp, according to the flexibility of the foot. Never have an eyelet put in your shoe. The ribbon should always be sewed on by hand in the proper place."

Mr. Troxel, too, brings forth his ideas of the right toe slippers. He says, "Dancing is a very healthful and enjoyable exercise and is truly a great benefit to the child but there is one thing to guard against and that is the wrong toe-slipper. An ill-fitted slipper causes poor health, loss of interest in dancing and the wrong development of the muscles of the calf and the fore muscle of the thigh.

"Many parents think that they cannot afford the difference between the price asked for a cheap slipper and that of the slipper they should purchase. For the sake of the child, it would be far better to put off both the taking of dancing lessons and the purchasing of



THE LYTELL TWINS, LOS ANGELES DANCERS

the slipper to some future time when it is possible to get the right one because not only does the child become discouraged with her lack of progress and hurting feet, but quite often ill-formed, knotted muscles in the legs are caused by the incorrect slipper.

"Another fallacy often practised for economy's sake is the purchasing of slippers far too large for a growing child and stuffing the shoes with cotton until the child's feet grow into them. This practice is as bad as that of an ill-fitted slipper.

"First of all in fitting a child, one must take into consideration his or her instructions and the strong and weak points of the child. For this reason, the fit of the vamp should be according to the requirements of the individual. For instance, a dancer who cannot go far enough forward upon her toes should be fitted with a short vamp which will permit her to do so. Also vice versa, a dancer who goes too far forward upon her toes should use a long vamp in order to hold her in the correct position.

"A elastic boxing is best as it is both flexible and hard and holds its shape and hardness much longer. Also a very

square toe which gives more base is desirable for beginners and a more pointed toe is permissible for the professional if she so desires it for the more graceful line. This boxing should be hard at the base and flexible towards the top and yet should never extend so far back as to interfere with the arch and injure the foot.

"A strong flexible arch built into the slipper which will yield to the arch when standing on the flat of the foot is very desirable for the beginner as it helps develop the muscles. Most of the teachers uphold this high, built-in arch but there are a very few who have it removed from the slippers of their pupils, believing that the arch must be developed without any support whatsoever.

"A satin material is preferable to leather as its surface permits an easy execution of such movements as pirouettes while leather has a tendency to stick to the floor.

"As to the size, the toe-slipper should be both shorter and wider than shoes for streetwear."

The soft toe ballet according to both Mr. Troxel and Mr. Gamba, should be very flexible, round toed and fitted snugly. They also agree, as do the other authorities, that for dances such as acrobatic, aesthetic and Grecian, a shoe or sandal of soft suede or soft elk soling fitted snugly and conforming to the foot is the most practical.

"For soft shoe dancing or tap dancing," Mr. Gamba states, "a soft turned sole, flat, with low heels, and one strap just over the instep is best. It is also good for character dancing."

Mr. Morgan, shoeman of Los Angeles, declares that for practice work an oxford specially constructed for this type of dancing is better than the "flats" as just described above, as the shoe can be adjusted to the foot more readily. Also, he states, a beginner's heels should be not over one-half or three-quarters of an inch high and later as one becomes proficient, they may be raised to an inch or an inch and a quarter.

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## JULIETTA MENDEZ

(Continued from Page 14)

the Czar at his summer palace near Petrograd, Krasnois Sielo, the most beautiful of his residences. During these occasions were events of each Wednesday and Sunday evening, although in the winter Nicholas attended the performances at the Imperial Theatre several nights each week.

Madame Mendez stresses the Czar's devotion to the dance in its classical phases and says that he never missed an opportunity to see any exceptional dancers or to witness the operas which he favored because of their ballets. Prince Igor was a chosen one, and most particularly its Dance Tartar, although he also showed a strong liking for the Mazourka in Vie Porer le Czar, the story of the Czar's own life.

The progress of the Imperial Russian Ballet was due largely to this ruler's patronage, for by his love of terpsichore he furthered the art and popularized its study in Russia and his generosity developed many outstanding geniuses.

With regret Madame Mendez spoke of the present governmental system in Russia, so vividly contrasted with that other era of sympathetic understanding and promotion of the cultural arts, perhaps even to the exclusion of normal industrial development. The pension system has, of course, been abandoned, as has the Gold Medal practice of pre-war days. These facts combined to create a dissatisfaction and scatter the great artists who distinguished Russia, so that now that country is in reality facing a dearth of artistic talent.

Altogether it was a talented, happy group that comprised the Imperial Russian Ballet at the outset of the world's conflict. Composed of great artists who basked in the enjoyment of royal favor and its attendant homage, the company, with Mendez, Volinine and Mordkin, were on tour in La Volga when the deadly call to war sounded.

The little band's first thought was of home in time of trouble, but their efforts to return were frustrated and finally resulted in their arrival in Moscow clad in nothing more than the costumes they

had worn in the theatre. No other apparel had been spared them, although Julietta Mendez wore around her neck on a stout ribbon, and pinned tight to her dress, the two priceless mementoes of her successes—the Czar's Gold Medal and the gorgeous pin he had given her.

Once encompassed by Moscow's friendly walls, she and Mordkin set about finding a means of livelihood and decided to open a dancing school until the revolution should have subsided. Because of the war, the venture was not a successful one, and with deep gratitude in her voice, Madame Mendez told me that if it had not been for the American Red Cross and other such organizations in Moscow who supplied them with food and shelter, they and many, many other famous Russians would have perished in the dark days that followed.

With a dainty shrug of the shoulder she dispelled the cloud and smiled brightly at the office of her studio in which we sat, then said, "I am here—what matters anything else? Always I have wanted to live in America—in California—and now I am here! The Americans—I like them much because they have ability—they have talent and they appreciate the dance."

"They have soul," she continued, "the vital factor of the dance! Mechanical movement has no place in the true interpretation of the dance—the dancer must express himself from within—the inspiration and that tumult of longing for joyous unrestrained movement that is in-born. Even with the tiny infant, move-

## THE ART OF "MAKE-UP"

By MAX FACTOR

*Editor's Note—We are pleased to inform our readers that Mr. Factor has consented to write for us. It is a rare opportunity to receive information on this intricate art for Mr. Factor is generous in his help and will conduct a question and answer column each month in which your letters will be answered. If you wish a personal answer send stamped, self-addressed envelope to The American Dancer. Letters received before 10th of month will be answered in issue of that month. Make use of this service, for it is an unusual opportunity. Mr. Factor's first article—a history of makeup, will appear in the August issue.*



ment of the arms and legs is its first natural expression—so should it be with an older child or adult. To dance is to express one's thoughts—either joy or sorrow and to put into rhythmic motion the natural inclination of interpretation."

This is true, she says, of every type of dance, for even the character dances must express a nation's soul and every dance step has a particular thought or inspiration back of it which it is imperative that the dancer, to succeed, must understand and express.

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